

Å Ä Ã Ä Á Â Ã Ä Ç  
 Ć Ĉ Ċ Č Ď Đ È É Ê  
 Ě Ė Ę Ğ Ģ Ġ Ĥ Ħ Ì  
 Í Î Ï Ĳ Ĵ Ľ Ļ Ł Ñ Ñ  
 Ñ Ò Ó Ô Õ Ö Ø Ö  
 Ř Ŕ Š Ś Ŝ Ş Š Ţ Ť  
 Ù Ú Û Ü Ů Ű Ũ Ÿ  
 Ý Ž ž Ž ž Ž Þ á â ã  
 ä å à ä ç ç ć ċ  
 č đ đ è é ê ë ě ě  
 ĝ ğ ħ ĥ ħ ì í î ï  
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 õ ö ø ř ŕ š ś ŝ ş  
 ț ț' ù ú û ü ŭ ŭ ŭ

# Brinnan

A multiweight  
typeface  
family

[www.typogama.com](http://www.typogama.com)

Released September 2018

## Brinnan Typeface

Designed by Michael Parson

[www.typogama.com](http://www.typogama.com)

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Typogama / Parson Research



# Introduction

Over the course of my work as a graphical designer, I have often come across the issue of needing a wide typeface while setting short names in logos or certain titles. Condensed letter forms present many economical advantages that can be very useful for a designer setting longer passages of text, but for the work I was doing, I needed to be able to use a wide based letter form to balance a logo I was placing.

It suddenly dawned on me that many of the typefaces I have created over the years are actually quite condensed in form and therefore did not fit my needs. For me, my typeface creation is nearly always the result of answering a specific set of needs. Yes, it is a creative, and therefore emotional affair, but I feel it must also be placed in the context of creating an alphabet. By being able to define constraints, you can help hone your creative vision towards an end goal and not just research forms endlessly. So this creative challenge, gave me a perfect excuse to define a new set of constraints that would drive my ideas towards the creation of a new typeface family, Brinnan.

As far as the basic shapes and rhythm, this typeface is a wide style, with open counter forms and bowls. This wide stance gives the typeface a more pronounced horizontal tension that draws the eye across the line of text. To further that effect, I decided that the intersections between the curve and vertical stroke would be at an angle rather than merge seamlessly into it if the curved is turned to adapt to the stroke.

Since the design was quite modern and restrained in its approach, I wanted to further the personality of the design in the same manner that I had achieved with the curve intersections. For this, I explored the stroke terminals and their straight endings that is so common in most sans serif typefaces. Rather than this common approach,

I was starting to narrow down the research into a few forms and starting to explore the dynamics between the lowercase forms and capitals or ascenders. A central aspect of type design is defining the x-height, this is the typographic term that uses the lowercase x to attribute a vertical height. There are many theories and discussions about this aspect, but I decided to follow a theory put forward in the 1980's and largely exploited by the International Type corporation, that constantly used a large x-height. The main thinking behind this idea, is that with a large x-height, the lowercase forms will appear larger, and therefore more legible to the eye when set in smaller point sizes. But my main thinking was simply that by using a large x-height, I could maintain a large counter form and keep the openness and clarity of the forms that were found in the other letters.



A B C D E F G H I J K L M N O P Q  
R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t  
u v w x y z

BASIC LATIN LETTERFORMS

Å Ä Å Ä Á Â Ã Ä Ç Ç Ç Ç Ď Ď È É Ê  
Ë Ë Ě Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ  
Ò Ó Ô Õ Ö Ø Ò Ò Ò Ò Ò Ò Ò Ò Ò Ò Ò Ò  
Ù Ú Û Ü Ü Ü Ü Ü Ü Ü Ü Ü Ü Ü Ü Ü Ü Ü  
á â ã ä å à á â ç ç ç ç ç ç ç ç ç ç ç  
ë ê ě ĝ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ  
ô õ ö ø ò ò ò ò ò ò ò ò ò ò ò ò ò ò  
ý ÿ ž ž ž ž þ ð þ ´ ` " ^ ˇ ˘ ˙ ˚

ACCENTS

Æ Æ Æ æ æ æ &

ALTERNATE LETTERFORMS

f i f l œ œ Æ Æ

LIGATURES

@ \$ % & ' ( ) \* + , - . / : ;  
[ \ ] ^ \_ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨  
© ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º  
» ¼ ½ ¾

PUNCTUATION &amp; MATHEMATICAL SYMBOLS

0 1 2 3 4 5 6 7 8 9

DEFAULT NUMBERS

0 1 2 3 4 5 6 7 8 9

HANGING NUMBERS

0 1 2 3 4 5 6 7 8 9

TABULAR NUMBERS

0/0 1/1 2/2 3/3 4/4 5/5 6/6 7/7 7/7  
8/8 9/9

FRACTIONS

¢ \$ ¥ € £ ¤ ¤ ¤ ¤ ¤ ¤ ¤ ¤ ¤ ¤

MONETARY SYMBOLS

← ↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙

ARROWS

The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey

BRINNAN THIN - 8PT

The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey

BRINNAN LIGHT - 8PT

The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey

BRINNAN REGULAR - 8PT

The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey of the same length

BRINNAN BOLD - 8PT

The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey of the same length in any

BRINNAN BLACK - 8PT

*The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey*

BRINNAN THIN ITALIC - 8PT

*The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey*

BRINNAN LIGHT ITALIC - 8PT

*The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey of the same length*

BRINNAN ITALIC - 8PT

*The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey of the same length*

BRINNAN BOLD ITALIC - 8PT

*The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey of the same length*

BRINNAN BLACK ITALIC - 8PT

The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey of the same length in any other part of the world. Such, at least, is the verdict of many whose fortune it has been to traverse that favored stretch of country. Nothing but the limited power of man's eyes prevents him from standing on the top of the mountains and surveying,

BRINNAN THIN 14PT

***The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey of the same length in any other part of the world. Such, at least, is the verdict of many whose fortune it has been to traverse that favored stretch of country. Nothing but the limited power of man's eyes prevents him from standing on the top of the mountains and surveying, at a glance,***

BRINNAN BLACK ITALIC 14PT

# világszerte

BRINNAN THIN

# világszerte

BRINNAN LIGHT

# világszerte

BRINNAN REGULAR

# világszerte

BRINNAN BOLD

# világszerte

BRINNAN BLACK

With the main graphical decisions made, I therefore started to work on the various letter forms and various weights. I had decided quite early in the process that I wanted this typeface to include a versatile and wide family, ranging from a thin weight that could be perceived as more delicate or refined all the way to a darker, black weight that would be more dense and could be used for creating impact and title grabbing headlines. Thanks to its open form, I could make sure that the Black weight would be bold without become too crowded or illegible due to the lack of white, or negative space around each letter form.

Brinnan therefore includes five weights, each weight carefully follows the guidelines of the typeface with the angular stroke terminals and junctions. This maintains the vibrancy of the style through each weight and provides a consistent and powerful family that can be used either for titles and display uses, therefore in large point sizes, but equally remains legible and clear in smaller point sizes that will be used for longer passages of text.

The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey of the same length in any other part of the world. Such, at least, is the verdict of many whose fortune it has been to traverse that favored stretch of country. Nothing

BRINNAN REGULAR - 6PT

***The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the***

The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains

BRINNAN REGULAR - 10PT

**Could he do this, he would behold, for the first seventy-five or eighty miles, a vast, billowy sea of foot-hills, clothed with forests of sombre pine and bright, evergreen oaks; and, lower down, dense patches of white-blossomed chaparral, looking in the enchanted distance like irregular banks of snow.**

Such, at least, is the verdict of many whose fortune it has been to traverse that favored stretch of country. Nothing but the limited power of man's eyes prevents him from standing on the top of the mountains and surveying,

BRINNAN REGULAR - 8PT

***The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains***

BRINNAN REGULAR - 10PT

across the country  
lying between the  
summit of the S  
**Nevada Mounta**  
and the shores  
where the surf  
romps and rolls  
the auriferous s  
of the Pacific, in  
Golden Gate Pa



**Towns & villages,** with white church-spires, irregularly sprinkled over hill and vale, although sown like seeds from the giant hand of a mighty husbandman, would be seen nestling snugly amid groves of waving shade and semi-tropical fruit trees. Beyond all this the lower coast-range, where, toward San Francisco, Mount Diablo and Mount Tamalpais – grim sentinels of the Golden Gate – rear their shaggy heads skyward, and seem to look down with a



# Features

As with many of my designs, Brinnan exploits the advantages of the Opentype format to offer a few additional forms that are very useful in setting text in various situations.

One principal decision I made during the design process was to select the modern, single bowl forms for the à and g letter forms. The reasoning was that these simplified forms suited the overall balance of the other letter forms thanks to their more open counter forms. But I also felt that adding a secondary, alternate style would add more variety for other users and actually may provide a more functional form when the typeface was used in a longer passage of text that focuses more on legibility, and therefore individual letter recognition. I also chose to add a secondary ampersand, once again with the default form being more modern, the second form more elaborate and classical.

This historical inspiration was also carried over to the uppercase forms, with an alternate E that is inspired by manuscript forms found in the early evolutions of the Latin alphabet. With a rounded, open form, this secondary E combines well with the overall style yet can add another individual touch to your layouts.

Thanks to its letter forms, Brinnan does not really need any ligature forms, the wide form avoiding any potential conflicts in letter clashing. So I decided to only include the standard ligatures found in the basic latin set, like the fi or œ.

One major advantage of the Opentype format is the possibility of offering a few different number styles, legacies of the evolution of typography over the ages. The default style, is the lining numerals, these are numbers aligned to the uppercase letter forms and best suited for use with either in capital only setting or when vertical alignment is an issue.

The second style, called hanging numbers, are numbers that are aligned to the x-height, or height of the lowercase numbers. They then extended through ascenders or descenders to mimic the rhythm found in lowercase letters. These numerals are recommended when setting longer passages of text as their forms will match the overall style. Lining numerals can also be used be they have a tendency of attracting too much attention due to their larger size.

The third solution, if you are setting a table, is to use the tabular numbers, these numbers are designed to share a common width. This is essential if you are setting your numbers in a vertical column or if each number must occupy a defined space.

The final number style is the scientific numbers, these are smaller numbers that are either aligned to the uppercase height, the superior numbers, or to the baseline, the inferior numbers, and are used to set mathematical equations or chemical formulas.

Nage Nage

ALTERNATES

final flashy

LIGATURES

Q&A Q&A

ALTERNATES

18 Déc 1936

DEFAULT NUMBERS

18 Déc 1936

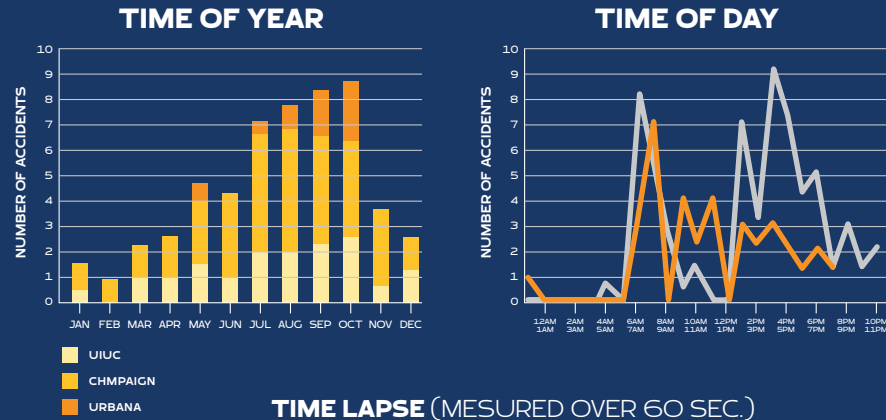
TABULAR NUMBERS

18 Déc 1936

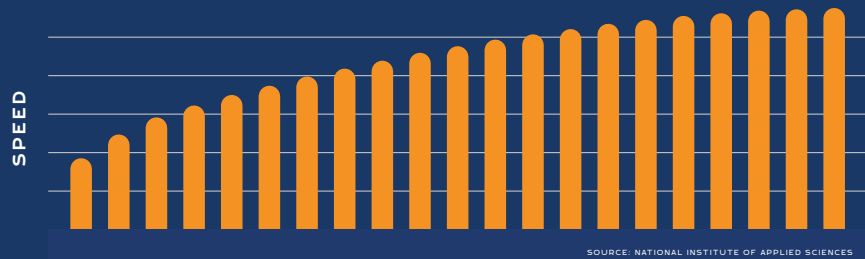
OLDSTYLE NUMBERS

(C<sub>2</sub>H<sub>5</sub>)<sup>2</sup>NH

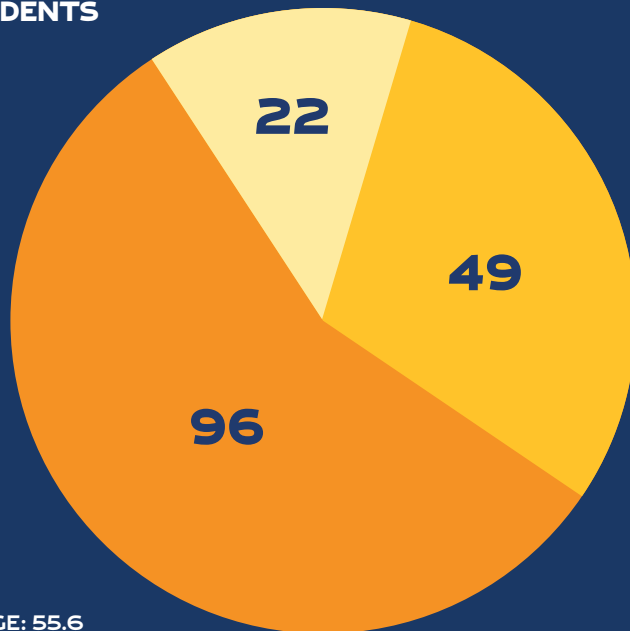
SCIENTIFIC NUMBERS



TIME LAPSE (MESURED OVER 60 SEC.)

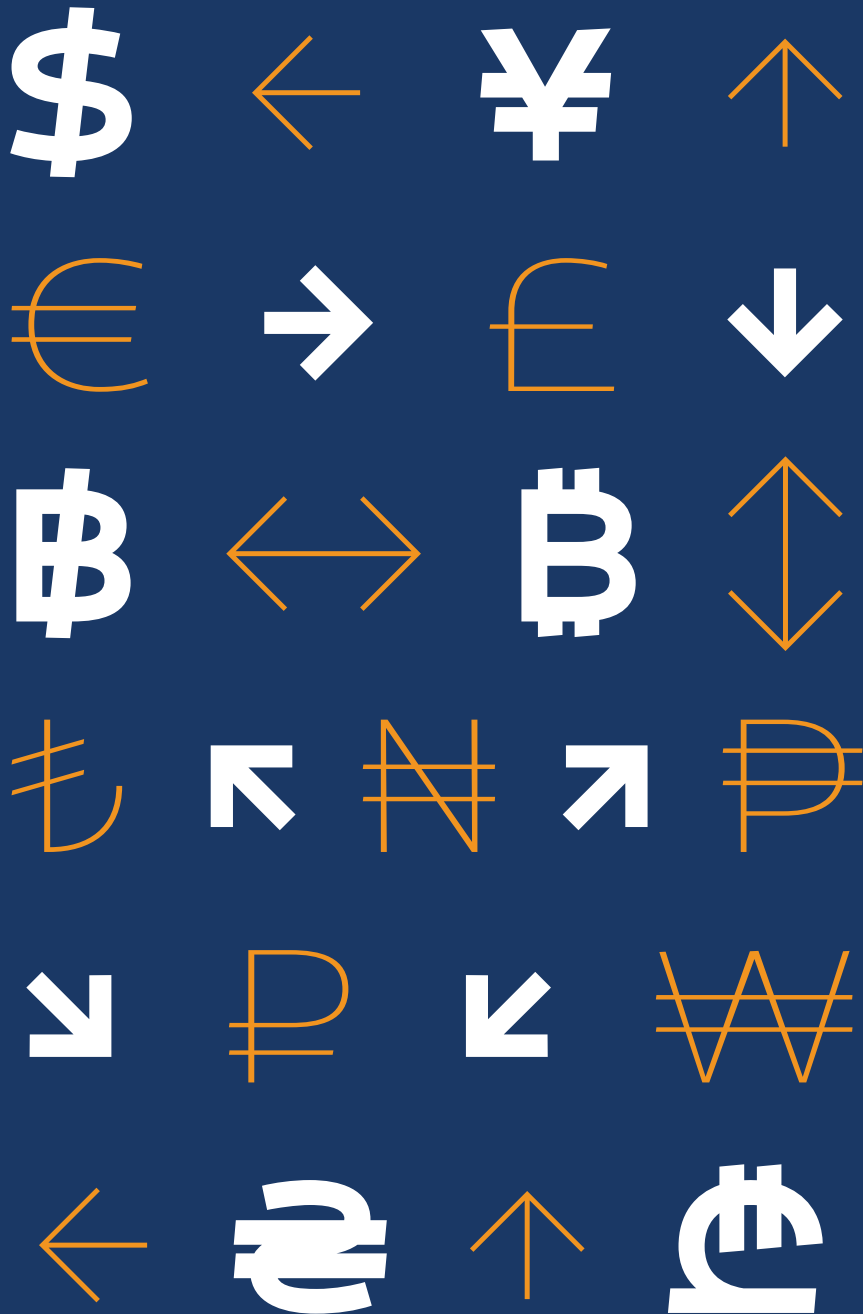


TOTAL ACCIDENTS



TOTAL: 167  
YEARLY AVERAGE: 55.6

*than in a journey  
the same length  
any other part of  
world. Such, at le  
is the verdict of r  
whose fortune it  
been to traverse  
favored stretch o  
country. Nothing  
the limited new*



A significant advantage of the Opentype format is the extended character set. This feature is used to house the extra accents used in the extended Latin glyph set. But the format equally allows a designer to add some extra characters that could be useful for designers.

A first feature is the inclusion of ten arrows that can be used in navigational design or to highlight certain passages of text. The arrows are designed to match the weights of each style, from Thin to Black.

Then I decided to also include an extended set of currency symbols since most typefaces only include the standard cent, dollar, euro, pound and yen. But since my typeface was aimed at a larger potential market, it only seemed logical to equally add some signs like the Lira (Turkish), Rouble (Russian) or Naira (Nigerian). And lastly, with a hint to the contemporary market, I wanted to add in the Bitcoin symbol that has recently been approved.

Available now  
**Sale ¥2300.00**  
 MOBILE APPLICATION  
**€23.75** £19.48  
 0,0027 SWISS FRANC  
 23'345.90₪  
 MINOR UNIT: 1/100 = KOBO  
 2018-09-09 | 09:04 UTC  
 CURRENCY MARKET ANALYSIS  
**\$716.92**

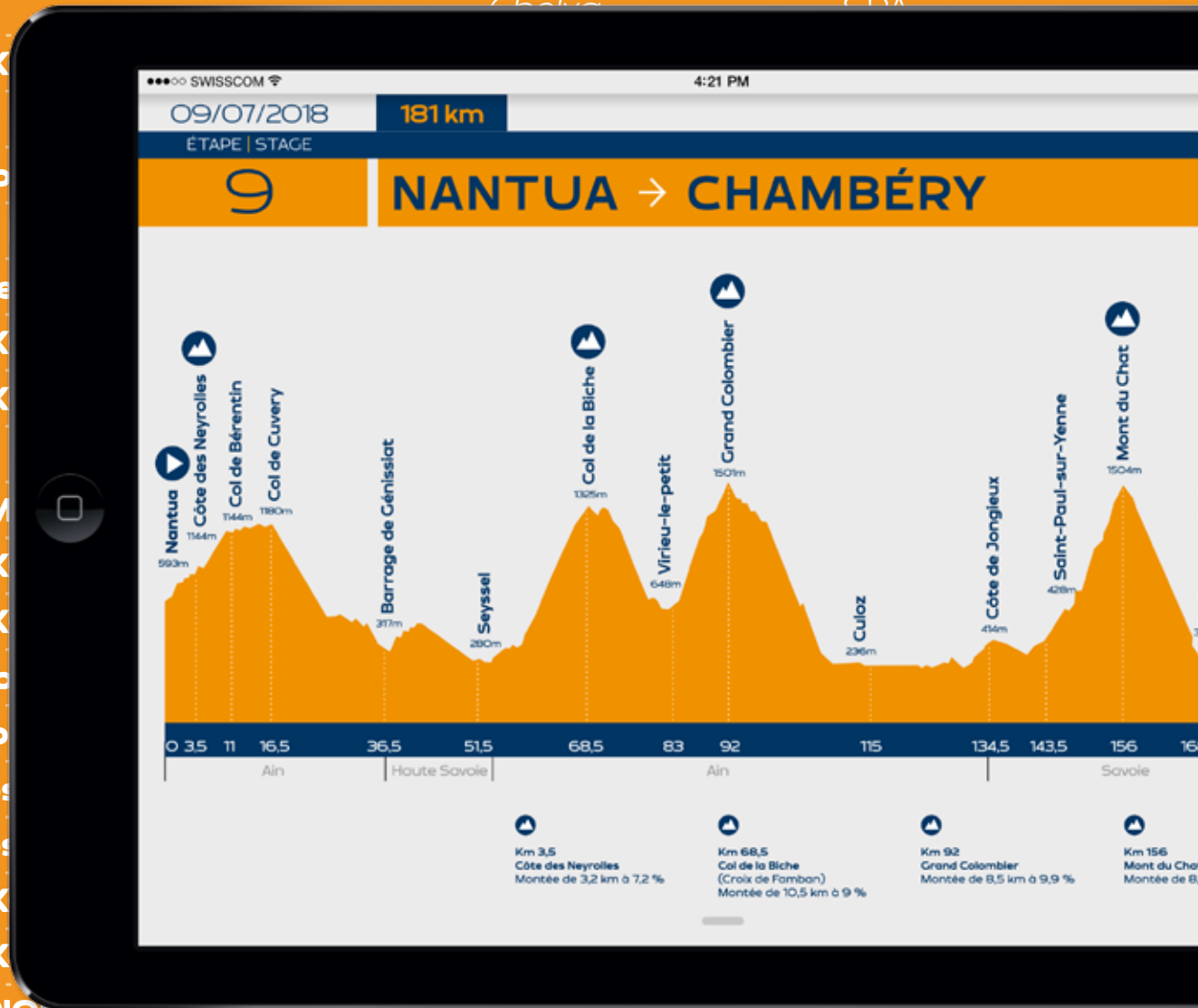
The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey of the same length in any other part of the world. Such, at least, is the verdict of many whose fortune it has been to traverse that favored stretch of country. Nothing but the limited power of man's eyes prevents him from standing on the top of the mountains and surveying, at a glance,

BRINNAN BOLD 8PT

*The beauties of nature are scattered with a more lavish hand across the country lying between the summit of the Sierra Nevada Mountains and the shores where the surf romps and rolls over the auriferous sands of the Pacific, in Golden Gate Park, than in a journey of the same length in any other part of the world. Such, at least, is the verdict of many whose fortune it has been to traverse that favored stretch of country. Nothing but the limited power of man's eyes prevents him from standing on the top of the mountains and surveying,*

BRINNAN THIN ITALIC 8PT

DATE	EVENT	PLACE	COUNTRY
25-Feb-18	Verona MTB International	Verona	ITA
04-Mar-18	Internacionales XCO	Chelva	GBR
10-Mar-18	UCI MTB WORLD CUP - XCO	Chelva	GBR
25-Mar-18	Coupe de France XCO # 1	Chelva	GBR
6/8-Apr-18	Garda Lake Race - Trofeo	Chelva	GBR
15-Apr-18	Internaz. d'Italia Series -	Chelva	GBR
22-Apr-18	Ötztaler Mountainbike Fe	Chelva	GBR
20-May-18	UCI MTB WORLD CUP - XCO	Chelva	GBR
27-May-18	UCI MTB WORLD CUP - XCO	Chelva	GBR
10-Jun-18	Internaz. d'Italia Series	Chelva	GBR
30-Jun-18	Internaz. d'Italia Series M	Chelva	GBR
08-Jul-18	UCI MTB WORLD CUP - XCO	Chelva	GBR
15-Jul-18	UCI MTB WORLD CUP - XCO	Chelva	GBR
22-Jul-18	French National Champio	Chelva	GBR
22-Jul-18	Italian National Champio	Chelva	GBR
29-Jul-18	European Championships	Chelva	GBR
07-Aug-18	European Championships	Chelva	GBR
12-Aug-18	UCI MTB WORLD CUP - XCO	Chelva	GBR
26-Aug-18	UCI MTB WORLD CUP - XCO	Chelva	GBR
09-Sep-18	UCI MTB WORLD CHAMPIONSHIPS - XCO/XCR/DHI	Lenzerheide	SUI
30-Sep-18	GIMONDIBIKE	Iseo	ITA
07-Oct-18	Roc d'Azur Classic	Fréjus	FRA



THERE IS NOTHING  
PARTICULARLY  
GRAND OR  
IMPOSING IN THE  
OUTLOOK HERE;

*but the late rains have  
clothed the whole smiling  
face of nature with a  
bright, refreshing green,  
that fails not to awaken  
a thrill of pleasure in the  
breast of one fresh from  
the verdureless streets of  
a large sea- port city.*

Philippe Thys  
**SUMMER OLYMPICS**  
*Nail Giffard's beak*  
ZOETEMELK  
→ **Green Jersey**  
**HORS CATÉGORIE**  
Sport Organisation  
**INTENSITY**  
#245 78 (0)72  
*Międzynarodowy Konkurs*





# Fonts in use

As described, Brinnan was initially conceived as a branding typeface, with a wide form inspired by modernist sans serif designs. With a solid construction and pronounced dynamic, this typeface is intended to inspire stability, confidence and reliance.

Thanks to its five weights and accompanying italics, this family offers a wide range of stroke densities, from a very thin weight that seems delicate and refined, to a very dark, black weight that is solid and eye catching. These weights are a perfect answer for any branding or editorial project, were the styles can be mixed and matched to enhance hierarchy.

With its unique personality and defined character, Brinnan will provide a true graphical identity while ensuring good legibility and overall stability. This family is available as single weights or as a family, in either desktop or web font formats and can be licenced for use in mobile applications or e-publishing.

# Super Type family 11sp 52/36 – YNBE7Y1H

## Product code YNBE7Y1H

**Color**

- 1H – CK16 matt/Black glossy or Tavolozza
- 1E – Black matt/CK16 glossy or Tavolozza
- 1D – CK16/Black full Glossy or Tavolozza
- ME – Pantani Anniversary

**Sizes** 47-50-53-55-57-59-61

**Frame** Specialissima super light carbon w/Countervail, 1.1/8" > 1.1/4" headset, seatpost 27,2mm, PressFit 86,5x41mm,

**Headset** Fsa NO.44/CF-R, 1.1/8" > 1.1/4"

**Rear derailleur** Campagnolo Super Record EPS 11sp

**Crankset** Campagnolo Super Record Ultra-Torque CT TI Carbon 52/36T,  
Crank length: 170mm-47/53cm, 172.5mm-55/59cm, 175mm-61cm  
OPTION CRANKSET Rotor 3D+ Inpower 52/36T, Crank Length:  
170mm-47/53cm, 172.5mm-55/59cm, 175mm-61cm  
BB Campagnolo Ultra Torque OS-Fit integrated cups 86,5x41mm

**Chain** Campagnolo Record 11sp

**Brakes** Campagnolo Super Record skeleton, dual pivot front & rear

**Wheels** Campagnolo Bora Ultra 35 Dark  
Fulcrum Racing Zero Nite (standard)  
Fulcrum Racing Speed 55T carbon tubular

**Stem** Fsa OS-99 CSI, AL7050 core with integrated carbon structure, AL2014/Carbon integrated, 4-bolt faceplate, bolts 6/4 Titanium, 31.8mm, angle +/-6°, Ext: 80mm-47cm, 90mm-50cm, 100mm-52cm, 110mm-55cm, 120mm-57/50cm, 130mm-61cm

**Sizes** 9-61

**Fork**  **Countervail,**

**Shifters** Record EPS 2x11s  
Magnolo Super

Front der... record EPS

Sprocket record 11sp 11-27

## Brake ley

**Tire**  ch graphene

UD Weave Carbon Fiber  
reach 80mm,  
00mm-47/50cm  
0mm-59/61cm



Beyond all this the lower coast-range, where, toward San Francisco, Mount Diablo and Mount Tamalpais – grim sentinels of the Golden Gate – rear their shaggy heads skyward, and seem to look down with a patronizing air upon the less pretentious hills that border the coast and reflect their shadows in the blue water of San Francisco Bay.

BRINNAN LIGHT 23PT

THE BEAUTIFUL  
ARE SCATTERED  
MORE LAVISH  
ACROSS THE CO  
YING BETWEEN  
SUMMIT OF THE  
NEVADA MOUNT  
THE SHORES WH  
SURF ROMPS AN  
OVER THE AURIF  
SANDS OF THE P  
N GOLDEN GATE  
THAN IN A JOUR



Col du Galibier

**CANCELLARA**

*steepness & length*

257 kilometres

**Greg LeMond**

*King of the Mountains*

P'tit gars du Tour

**COL DU TOURMALET**

Champs-Élysées

*le vélo 67*

la course se déroule principalement au mois

**2 CONTRE-LA-MON**

Paris → Lyon → Brest → Marseille → Nice → B

*Vier des Gesamtklassemen*

25,67 km/h absolviert

**COL DE LA RÉPUBLIQUE**

400.000 € für den Gesamtsieger

**etapas de montaña**

continuó aumentando hasta los 5500







Böyle bir durumda, en azından, hangi ülke için tercih edilen ülke sınırını aşan bir servetin kararıdır. İnsan gözlerinin sınırlı gücünden başka hiçbir şey, dağların tepesinde durmasını ve bir bakışta, iki yüz milden fazla batıya uzanan ve ihtişamlı sularda sona eren tüm ihtişamlı panoramayı

BRINNAN REGULAR - TURKISH

***Krásy přírody jsou rozptýleny rozmanitějšími rukama po celé zemi, ležícími mezi vrcholem pohoří Sierra Nevada a pobřežími, kde se surfuje a rotuje přes zlaté písky z Tichého oceánu v parku Golden Gate, než na cestě stejnou délku v jakékoliv jiné části světa. To je přinejmenším verdikt mnoha lidí,***

BRINNAN BLACK ITALIC - CZECH

Snyrtifræðin í náttúrunni eru dreifðir með hreinum hendi yfir landið sem liggur á milli leiðtogafundar Sierra Nevada fjalla og strendur þar sem brimurinn rúmar og rúlla yfir fjöllum í Kyrrahafi í Golden Gate Park en í ferðalagi sömu lengd í öðrum heimshluta. Slík, að minnsta kosti,

BRINNAN REGULAR - ICELANDIC

***Piękno natury jest rozproszone po bardziej okazałej ręce w całym kraju, leżącym między szczytem Gór Sierra Nevada a brzegami, gdzie fale biją i przewijają się przez aurowe piaski Pacyfiku, w parku Golden Gate, niż w podróży tej samej długości w jakiegokolwiek innej części świata. Taki***

BRINNAN BLACK ITALIC - POLISH

The first essential element of success, however, is to have sufficient confidence in one's self to brave the criticisms – to say nothing of the witticisms – of a sceptical public. So eight o'clock on the morning of April 22, 1884, finds me and my fifty-inch machine on the deck of the Alameda, one of the splendid ferry-boats plying between San Francisco and Oakland, and a ride of four miles

BRINNAN REGULAR - 12PT

**THE BEAUTIES OF SAN FRANCISCO BAY IT IS, PERHAPS, NEEDLESS TO DWELL, AS EVERYBODY HAS HEARD OR READ OF THIS MAGNIFICENT SHEET OF WATER, ITS SURFACE FLECKED**

*On the beauties of San Francisco Bay it is, perhaps, needless to dwell, as everybody has heard or read of this magnificent sheet of water, its surface flecked with snowy sails, and surrounded by a beautiful framework of evergreen hills; its only outlet to the ocean the famous Golden Gate - a narrow channel through which come and go the ships of all nations.*

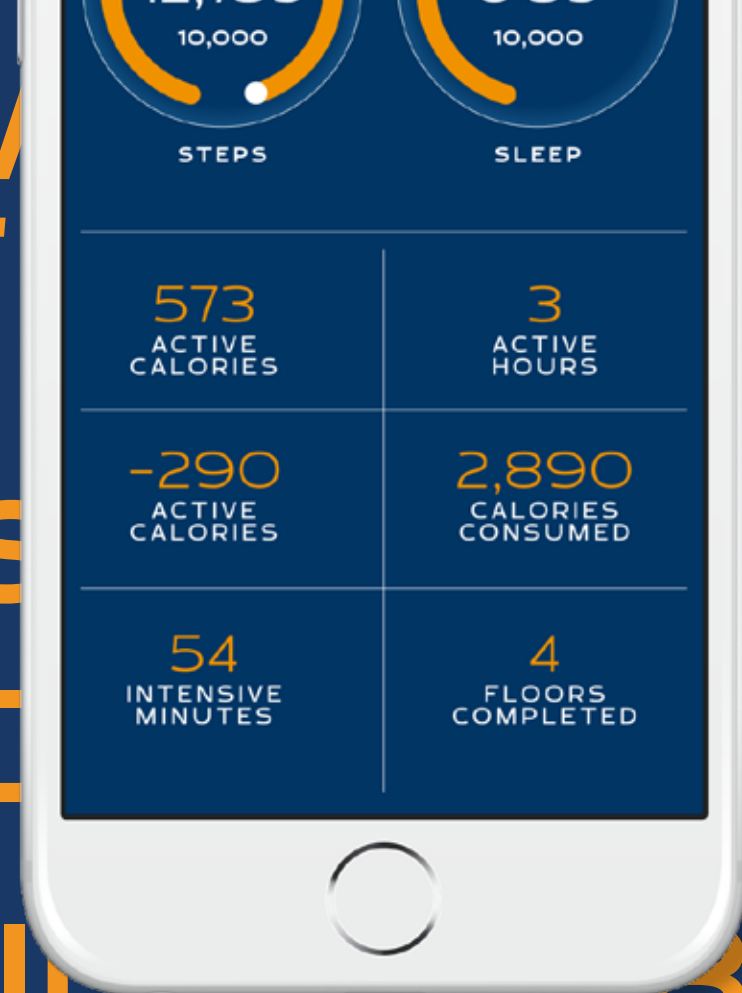
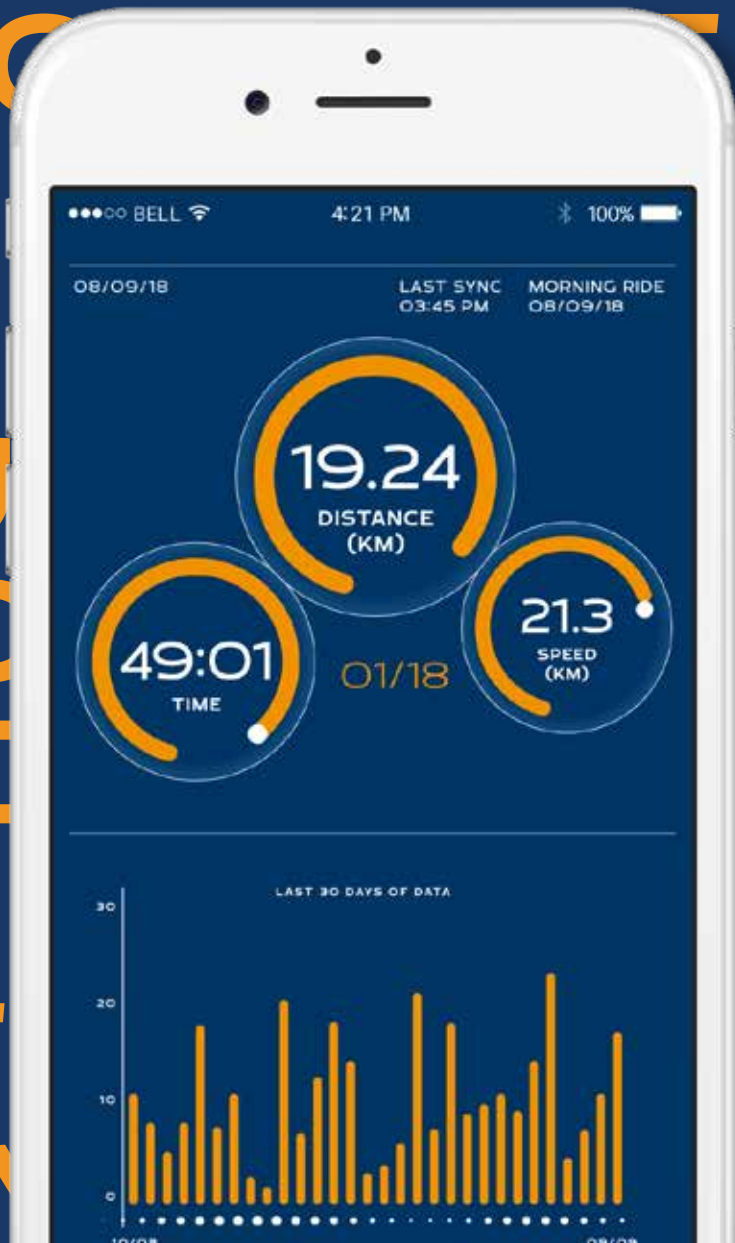
BRINNAN ITALIC - 12PT



First brand event  
**WORLDWIDE**  
*National teams*  
**Félix Lévitán**  
Issy-les-Moulineaux  
**first 15 riders**  
170,000 caps  
**Marianne Martin**  
Vicinity of a Cup  
***Les Forçats de la Route***  
violating internal team

prix de la combativité  
**Souvenir Henri Desgrange**  
*21 stage winners*  
**won 8,000 €**  
**LA PRÉFACE**  
**20,000 francs**  
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